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Concert: Ithaca College Chamber Orchestra & Ithaca College Symphony Orchestra

Ithaca College Chamber Orchestra

Ithaca College Symphony Orchestra

Grant Cooper

Adam Phillips Burdge

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*"It is
my plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE CHAMBER ORCHESTRA
ITHACA COLLEGE SYMPHONY ORCHESTRA

Grant Cooper, conductor

Adam Phillips Burdge, graduate conductor

Overture to *Coriolanus*

Ludwig van Beethoven
(1770-1827)

Adam Phillips Burdge, graduate conductor

Trittico Botticelliano

Ottorino Respighi
(1879-1936)

La Primavera

L'adorazione dei Magi

La nascita di Venere

INTERMISSION

Symphony No. 1 in D Major

Gustav Mahler
(1860-1911)

Langsam. Schleppend. - Immer sehr gemächlich.

Kräftig bewegt.

Feierlich und gemessen, ohne zu schleppen.

Stürmisch bewegt.

Ford Hall Auditorium
Tuesday, December 8, 1998
8:15 p.m.

PROGRAM NOTES

Symphony No. 1 in D Major

Gustav Mahler
(1860-1911)

Gustav Mahler was born in Kalist, Bohemia in 1860. He entered the Vienna Conservatory when he was fifteen and studied piano under Julius Epstein. While at the conservatory, Mahler became a friendly disciple of Anton Bruckner (1824-1896), whose music had a profound influence on him. Soon after leaving the conservatory, he began to conduct to support himself. Although he often spoke of the drudgery of being a conductor, Mahler continued to conduct up to the time of his death.

Mahler often took residence in the Austrian countryside in the summer to compose. He favored the musical genres of song-cycles and symphonies, and proclaimed the symphony as the highest form of expression in music. Mahler proclaimed, "The symphony is the world! It must embrace everything." His symphonies attempt to embrace the whole gamut of human emotion and are viewed as autobiographical sketches of his life. The symphonies do not necessarily depict specific events from his life, but rather his emotional reactions to certain experiences.

Mahler's First Symphony (1884-88), was originally composed in five movements. The second movement, which was titled "Blumine," was later discarded. Although a version of the symphony with this movement still exists, the four movement version is most often preferred and performed. It is in this form that the symphony will be performed this evening. Mahler initially titled his symphony "*Titan*, a tone-poem in symphonic form," after Jean Paul's romantic novel *Titan*. He then realized that the audience was misinterpreting the title of his work and withdrew the title; simply calling the work Symphony in D major. The expression of Mahler's emotions and memories is a vital component of all his symphonies. Mahler wrote to his friend Natalie Bauer-Lechner: "My whole life is contained in them: I have set down in them my experience and suffering . . . to anyone who knows how to listen, my whole life will become clear, for my creative works and my existence are so closely interwoven that, if my life flowed as peacefully as a stream through a meadow, I believe I would no longer be able to compose anything."

The symphony begins with the strings playing a unison A in harmonics. Mahler wrote the introduction of his symphony "depicts Nature's

awakening from the long sleep of winter." Memories from Mahler's childhood can be heard by the sounds of cuckoos, bird calls, and bugle-calls in the distance. The main theme of the first movement emerges out of the cuckoo calls and is introduced by the cellos. This theme comes from the second song, which depicts a man walking through the field on a spring morning, of Mahler's song-cycle *Lieder eines fahrenden Gesellen* (1885). The "hero" travels through the countryside and then there is a return to the stillness of nature. Dark thoughts interrupt, building to the climax of the movement with the sound of the trumpet-calls. Mahler describes the last few bars of the movement as; "My hero bursts into a roar of laughter and runs away."

The second movement is a Ländler; a rustic Austrian dance. This waltz-like form began to take the place of the scherzo and minuet in symphonic works at this time, particularly in the scores of Austro-German composers. The frolicking and serenity of the hero's journey through the countryside are expressed.

The third movement is perhaps the most intriguing of the entire symphony, and is cast in three sections. The first employs the children's tune "Bruder Martin" ("Frère Jacques" in French). Mahler sets the tune in the minor mode, making it very disturbing and remorseful. He may have been expressing memories of the death of his brother Ernst at the age of thirteen following a long illness. Mahler would sit at his brother's bedside hours at a time reading to him. The second section rudely interrupts the peace with interceding vulgar band-music. This is music Mahler remembered from his childhood; perhaps he is depicting how he could hear this profane music outside his window while sitting with Ernst. The third section comes from the fourth song in his *Lieder eines fahrenden Gesellen*. In the song, the protagonist sits beneath a linden tree and meditates on the love and pain in the world. This section of the movement brings comfort to resolve the torment of the first section, and calm to counter the nervous and profane second section. The first section then returns at the end.

The fourth movement opens with a feverishly diabolical section which, according to Mahler, represents "the cry of a wounded heart." A forceful and powerful march section follows in which the brass have a prominent role. The mood then settles with a slower tempo and a lyrical section with the melody being played in the strings. Motives from the opening of the symphony are then heard with a fragment of the march theme played quietly. A sudden crescendo leads us back into the bombastic march section. This time the march goes through a transformation and alternates between its original form and premonitions of the victorious fanfare that will be heard at the

conclusion of the symphony. Restored is calm as more of the introductory themes from the first movement are recalled. The cuckoos, bird-calls, fanfares, and the hero's walking tune are briefly revisited. This section is the prelude to a brief passionate passage that leads back into the march. The violas introduce a fugato which is a development of the march material, eventually bringing a recapitulation of the development section from the first movement. This development sets up the victorious fanfare which had been suggested earlier in the finale. This noble and grand fanfare brings the symphony to a triumphant close.

Program notes by John Stine

ITHACA COLLEGE CHAMBER ORCHESTRA

Grant Cooper, conductor

Violin I

Nicholas Relyea, concertmaster
Michele D. Aurori
Cheryl O. Cory
Christine Menter
Serena M. Su

Violin II

Sara Hughes, principal
Elizabeth Faidley
Michele George
Kathy Leidig

Viola

Heather Weeks, principal
Eric Martin
Suzanne L. Miller
Heather Wallace

Violoncello

Francis Koiner, principal
Clea Friend
Katherine Jensik
David Short

Double Bass

Nicholas Wehr, principal
Kristin Latini
Gregory Stone

Flute

Aiven O'Leary
Serena Cameron

Oboe

Heather Barmore
Lauren Urban

Clarinet

John Waytena
Crescent Lonnquist

Bassoon

Edward Montoya
Eleanor Conley

Horn

Amy Sanchez
Lindsey MacNab

Trumpet

Todd Jenkins
Amanda Whitten

Timpani

Jaimie Bernstein

Percussion

Tori Lillie

Graduate Conductors

James Park
Adam Phillips Burdge

String personnel are listed alphabetically
in their sections to emphasize the individual
contribution made by each player.

ITHACA COLLEGE SYMPHONY ORCHESTRA

Grant Cooper, conductor

Violin I

Yoonhee Shim, concertmaster
Michele D. Aurori
Cheryl O. Cory
Elizabeth Faidly
Vanessa Gaul
Michele George
Shana Hobin
Sara Hughes
Erin Meade
Christine Menter
Nicholas Relyea
Serena M. Su
Nathan Sutter

Violin II

Kathleen Leidig, principal
Victoria Alaimo
Sonja Bode
Soo Wei Celeste Chiam
Gabriel Craig
Jennifer A. Gallien
William Gouse, Jr.
Simone M. Lopez
Alissa Nanna
Dana Paolone
Nicole Petit
Benjamin Smith

Viola

Eric Martin, principal
Marjorie Amatulli
Nathan Kaiser
Sol Keller
Amy Merrill
Suzanne Miller
Liza Mooney
Sarah Sherman
Alison Shorter
Matthew Sloboda
Tyrone Tidwell
Heather Wallace
Allison Walker
Heather Weeks

Violoncello

Francis Koiner, principal
Clea Friend
Katherine Jensik
Ana Jesse
Susan Meuse
Susan Ozolins
Kathryn Pritt
David Short
Karen VanDuren

Double Bass

Kristin Latini, principal
Kerri Barone
Shannon Berndt
Gregory Stone
Seth Taylor
Eben Turner
Audrey Wang
Michael W. Ward
Nicholas Wehr

Flute

Aiven O'Leary
Yuko Yamamoto
Claire McCabe
Serena Cameron

Oboe

Lauren Urban
Heather Barmore
Mark Skaba
Stacy Reckert

E-flat Clarinet

Todd Hearn

Clarinet

Crescent Lonnquist
Karen Brown
Tiffany Twitchell

Bass Clarinet

Liz Feck

String personnel are listed alphabetically
in their sections to emphasize the individual
contribution made by each player,

Bassoon

Gregory Crystal
Mark Hekman
Katie Frary

Horn

Amy Sanchez
Katie Albinski
Katie Mason
Heidi Carrier
Lindsey McNab
Deana Saada
Alysia Nemeth
Mike Mogensen

Trumpet

Jeff Rappold
Mathew Oram
Alex Meixner
Todd Jenkins
Bill Bertram

Trombone

Kate Donnelly
Eric Davidson
Mike Dobranski

Tuba

Brian Sodano

Harp

Beth Rubel

Timpani

Jaimie Bernstein
Hans VanDerSchaaf

Percussion

Mark Heinsman
Brian Hibbard
Tori Lillie
Kelly Davie

Graduate Conductors

James Park
Adam Phillips Burdge